264 Meals were irregular, save for a late afternoon supper just before sundown. Snacks were taken by workers as they came home from tasks away from the village. Mayfield claimed all persons ate from a central basket by dipping in three fingers, but used small baskets for drinking.

227 Traps and weapons.--The fish trap was a cone-shaped net of milkweed fibre. Its round mouth gaped in a weir facing upstream; the fish were driven downstream into it. In shallow pools fish were caught by wading in and pouncing an open-bottomed basket over them; they were then extracted by putting a hand through the opening.

A double-pointed harpoon, one tip of which was detachable, is described by Mayfield; the pole handles were often 20 feet long. A scaffolding was constructed to spear the fish from: two poles, crossed like shears, were set butt down in deep water 10 to 15 feet from the bank, the crotch about level with the land. In this crotch were lashed the tips of two long poles whose ends rested on the bank and were some 10 feet apart. Across this frame were laid poles and leafy branches, amongst which the fisherman lay face down. As he could see fish in the shady water below, he speared them through an opening between the poles.

411 Mayfield, when a lad, was given a fine sinew-backed bow. This was about 3-1/2 feet long, wide, flat, with handgrip in center and recurved ends, and was "painted in pretty [283] colors." The string was of sinew, tied at one end and looped at the nocked end, which was unfastened when not in use. These bows were all [439] bought from the Monachi by the Choinimni and [463] taken back to them for repairs, in fact, to a certain skilled individual north of Sycamore Creek.

The Choinimnis' own simple bows were without recurved ends.

411 Excellent details of hunting, of the making of weapons, etc., are given by Mayfield 224 in a passage too long to reproduce here. The essential points are: arrow release with two fingers, three fingers for heavy bow; arrows with obsidian-tipped foreshaft for warfare and heavy game, hardwood foreshaft for light game; simple arrow for practice; bird-arrow tipped with four cross-pieces; foxskin quiver; the pigeon booth (see Michahai below); and the deer disguise. Deer and elk were snared, but the method is not described.

291 Clothing.--The man's breechclout was ten inches wide, cut from a full length of deerhide, held in place by a buckskin thong over which the clout was doubled at the back and over which the two front ends hung in a flap. Women wore a "rabbit skirt woven together like the blankets." This consisted of two knee-length aprons, the larger one in front. Cougar skins were worn about the shoulders in cold weather. Mayfield claims footgear was unknown.

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3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

basketry. Although this topic has been introduced in the preceding chapter, an entire volume would not exhaust it. It is necessary to consider it further here. The designs are always simple in nature, often symbolic and never unpleasing to the eye. There is nothing in connection with Indian basketry designs which conflicts with the well observed rules which underlie the white man's design. The striking effect of some of the most simple primitive designs is amazing—sometimes perfectly fascinating.

At the present time there are a few Yokuts basketry artists still at work. Their work resembles more the old unspoiled primitive forms than that of almost any other Indians, because the Spanish did not often penetrate to the eastern portion of the San Joaquin Valley, and the old mode of life was last overthrown there. There is now only one unspoiled Yokuts basket maker on the Kaweah River. There is also one on the San Joaquin River, as well as one or two on Kings River.

The old Yokuts seldom attempted anything but symbolic or conventional forms. Figures attempting to show birds, animals or persons in their true shape, were seldom used. This was remarkably good taste and shows a deep understanding of true art on the part of the basket makers, for they were working in a cross stitch type of reproduction and could not smoothly develop the form of a deer or a bird.

Some of the most common designs used on basketry represented the various snakes common to the San Joaquin Valley. These designs lent themselves very nicely to a coiled construction and their patterns proved well adapted to the materials used.

The Indian painted his spear, his bow and his arrows. The colors used were blues, reds, yellows, blacks and whites, juices of berries and other plants being used. The designs were genrally geometric. The marking on the arrows served a very practical, as well as artistic purpose. It was of importance to the hunter to be able to identify his own arrows. This was not only in connection with the proving of ownership of an arrow which had been shot into the brush, but also to prove who had killed certain game. Various colored lines were banded around the shaft and foreshaft of the arrow in the same way that modern archers mark their arrows.

Another form of art, probably as well developed as any other, had to do with the painting of the faces and bodies of the

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

531 symmetrical mortars and pestles for grinding Indian tobacco,
517 or costumes for tribal ceremonies, were often concealed near these paintings.

The idea furnished was that the paintings added prestige to the spot and served to awe the lesser characters of the tribe and instill in them a respect for the equipment concealed there. The Wukchumne stated that such places were *Trip'-ne* (supernatural). Among the Wukchumne, paintings in general are called *Copch'-ke*. Red paintings, such as are common at Hospital Rock, were called *Haw'-you*. Paintings using mixed colors were called *Hoo'-cha-ing-utch*.

This writer is very skeptical about interpretations of Indian paintings, at least about those found bordering the San Joaquin Valley. His opinion is that the only person who could interpret those paintings is the man who painted them.

The above opinion is based upon two facts. The first and most important is that there is no common character which appears with any degree of regularity throughout the territory in which the paintings occur. Second, with the knowledge which the Indians have concerning the paintings, there should appear an interpretation of some sort, which would be more or less consistent among the various tribes.

The Indians readily recognize the characters which represent animals, but they offer no other explanation for the geometrical designs and line drawings than to give the Indian name for circle, triangle, square or other common figures. In exception to this they do identify drawings of the sun, moon and *Chapet* (Chah'-peet—the Indian doctor's magic tray), and a few mythological characters.

531 In each tribe there were probably one or more persons who
517 amused themselves by placing paintings upon the rocks and other objects surrounding the camp site. These parties prob-
463 ably developed skill beyond the average, and it is undoubtedly their work which we see today, placed there for the amusement of the painter, for the awe of the other members of the tribe, and for the interest and speculation of white invaders.